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IN-VISION

DOCTOR WHO

THE ANDROID INVASION

Front cover: Andrew Martin

RX

Doctor Who was recorded in the studio mainly, though not exclusively, as one episode per day. These listings show the recording times and orders for each studio day, as well as the BBC Television Centre studio number (some are larger than others).

Mon 11 Aug 1975

Studio: TC3
Camera rehearsal: 11:00-13:00
Lunch: 13:00-14:00
Camera rehearsal: 14:00-18:00
Dinner: 18:00-19:00
Line-up: 19:00-19:30
Record: 19:30-22:00

1/TK1 Opening titles
1/TK2 TARDIS materialises. Doctor and Sarah fired on by mechanics. Adams throws himself over cliff. Come across village of Devesham.
1/1 INT PUB. Doctor and Sarah find pub empty and till full of new money
1/TK3 Mechanics arrive
1/2 INT PUB. Doctor and Sarah shocked.
1/TK4 Adams is with the mechanics.
1/3 INT PUB. Sarah knocks glass over.
1/TK5 Adams hears the crash.
1/4 INT PUB. Sarah startled.
1/TK6 Truck full of villagers arrives.
1/5 INT PUB. Sarah recognises Morgan in crowd.
1/TK6a Crowd head for pub.
1/5a INT PUB. Crowd take up places. Doctor leaves Sarah. She is given cold shoulder by locals, and leaves.
1/TK7 Sarah sees faceless mechanic outside pub.
1/6 DEFENCE STATION. Photo insert.
TK7a Doctor arrives at station.
1/7 INT. CORRIDOR. Doctor finds unhelpful soldier.
1/TK8 Sarah abandoned by TARDIS, then attacked by person in capsule.
1/7a INT. CRAYFORD'S OFFICE. Styggron tells Crayford he has picked up random movement in complex.
1/8 INT. CORRIDOR. Crayford sees Doctor in corridor.
1/9 INT. CRAYFORD'S OFFICE. Crayford holds Doctor at gunpoint, but Doctor escapes.
1/10 INT. CORRIDOR. Doctor escaping.
1/TK9 Doctor leaps from roof and is caught by mechanics.
1/11 INT. CORRIDOR. Sarah following captured Doctor.
1/11a INT. CORRIDOR. Recorded with episode 2.
1/TK10 Closing titles.
3/11 INT. KRAAL CORRIDOR. Adams guards door.
3/12INT. CELL. Crayford reveals Kraal plans to imprisoned Doctor and Sarah.
3/14 INT. CELL. Doctor uncovers wires. Android takes him, but he hints that Sarah should use water as a conductor.
3/16 INT. CELL. Sarah removes cables.
3/18 INT. CELL. Sarah splashing water.
3/19 INT. KRAAL CORRIDOR. Adams sees smoke through through door.
3/20 INT CELL Sarah electrocutes Adams.

Tue 12 Aug 1975

Studio: TC3
Camera rehearsal: 10:30-13:00
Lunch: 13:00-14:00
Camera rehearsal: 14:00-18:00
Dinner: 18:00-19:00
Line-up: 19:00-19:30
Record: 19:30-22:00

2/TK1 Opening titles
2/1 INT. CORRIDOR. Watched by Styggron, Sarah rescues Doctor.
2/5 INT. CORRIDOR. Voice-overs only for Doctor and Sarah.
2/5a INT. CUPBOARD. Doctor and Sarah hiding.
2/6 INT. OFFICE. Styggron wants the Doctor alive, Crayford wants him dead.
2/7 INT. CORRIDOR. Doctor and Sarah meet fake Benton.
2/7a INT. OFFICE. Crayford passes on Styggron's order to take the Doctor alive.
2/7b INT. CORRIDOR. Doctor and Sarah make a break for it, and hide behind reception desk.
2/TK2 Sarah sprains ankle, and has to hide in tree. Doctor goes to lay false trail for pursuing dogs.
2/TK3 Doctor returns to village. Finds phone box which doesn't work.
2/TK4 Doctor running to pub — *cut before studio*
2/12 INT. PUB. Doctor chats to Morgan.
2/14 INT. OFFICE. Styggron orders Crayford to begin final test.
2/17 INT. PUB. Doctor gets call from Sarah.
2/18 INT. POST OFFICE. Sarah phones Doctor to tell him she's escaped.
2/19 INT. PUB. Doctor asks Sarah where she is.
2/20 INT. POST OFFICE. Sarah tells Doctor she'll wait for him.
2/21 INT. PUB. Doctor's phone is suddenly out of order.
2/TK5 Doctor moves towards Post Office.
2/22 INT. POST OFFICE. Sarah has a swig of the Doctor's ginger pop.
2/TK6 Doctor's POV shot of mechanics.
2/22a INT. POST OFFICE. Sarah tells her story to Doctor.
2/TK7 Doctor sees mechanics go.
2/22b INT. POST OFFICE. Doctor knows Kraals plan. He and Sarah head off for TARDIS.
2/TK8 Doctor and Sarah find TARDIS gone. Doctor realises Sarah is a fake.
2/TK9 Closing titles.
2/9 INT. CORRIDOR. Soldiers carrying stretcher.
2/10 INT. DISORIENTATION CHAMBER. Fake Harry puts Sarah in machine.
2/15 INT. KRAAL CORRIDOR. Crayford walking.
2/16 INT. DISORIENTATION CHAMBER. Fake Harry tells Crayford the analysis of Sarah is complete.
2/21b.INT. DISORIENTATION CHAMBER. Styggron makes hostile android from Crayford's memories.
3/15 INT. DISORIENTATION CHAMBER. Doctor is brought in.
3/17 INT. DISORIENTATION CHAMBER. Styggron tells Doctor of Kraal plan.
3/21 INT. DISORIENTATION CHAMBER. Styggron gloats that the Doctor's brain will explode.
3/22 INT. KRAAL CORRIDOR. Sarah hides in corridor from Styggron.
3/23 INT. DISORIENTATION CHAMBER. Sarah rescues Doctor, and tries to revive him.

Mon 25 Aug 1975

Studio: TC8
Camera rehearsal: 10:30-13:00
Lunch: 13:00-14:00
Line-up: 14:00-14:30
Record 14:30-15:30
Camera rehearsal: 15:30-18:00
Dinner: 18:00-19:00
Line-up: 19:00-19:30
Record: 19:30-22:00

3/TK1 Opening and closing titles.
2/5 INT. CORRIDOR. Doctor and Sarah hiding.
2/7 INT. CORRIDOR. Doctor and Sarah meet fake Benton.
2/7b INT. CORRIDOR. Doctor and Sarah escape fake Benton. Doctor realises Crayford didn't die in space.
4/4 INT. CORRIDOR. Benton tells Harry they are looking for Doctor.
4/10 INT. CORRIDOR. Doctor confuses Adams.
4/12 INT. CORRIDOR. Fake Benton coshes Adams.
4/17 INT. CORRIDOR. PA system announces Doctor is saboteur.
4/19 INT. CORRIDOR. Doctor bluffs his way past fake Benton.
4/20 INT. CORRIDOR. Fake Benton shoots fake Doctor.
4/22 INT. CORRIDOR. Harry and Benton head for scanner room.
4/14 INT. BRIGADIER'S OFFICE. Doctor discovers Harry and Faraday are fakes — and meets himself.
4/15 INT. BRIGADIER'S OFFICE. Fake Doctor shooting from window.
4/16 INT. BRIGADIER'S OFFICE. Faraday switches on PA system.
2/2 INT. KRAAL CHAMBER. Crayford names Doctor and Sarah for Styggron.
2/8 INT. KRAAL CHAMBER. Styggron orders Crayford to leave Doctor free.
2/11 INT. KRAAL CHAMBER. Styggron tells Crayford he wants to use Doctor as experiment.
2/13 INT. KRAAL CHAMBER. Styggron and Chedaki watch Doctor in pub.
2/14a INT. KRAAL CHAMBER. Chedaki worried about Doctor. Styggron just wants to study him.
2/21a INT. KRAAL CHAMBER. Styggron decides to run a test, using Crayford.
3/TK1 EXT. WOODS. Reprise Doctor and Sarah — Doctor escapes.
3/1 INT. KRAAL CHAMBER. Styggron and Chedaki discuss destruction of village, as Sarah listens.
3/TK2 Fake Sarah's POV of woods.
3/TK3 EXT. VILLAGE. Village is evacuated.
3/10 INT KRAAL CHAMBER. Crayford tells Styggron he doesn't want Doctor dead.
3/13 INT. KRAAL CHAMBER. Styggron, Chedaki, and the disease culture.
2/21bINT. KRAAL CHAMBER. Cut-in shots of Chedaki.
3/4 INT. KRAAL CHAMBER. Styggron finds Sarah has escaped.
3/3 INT. KRAAL CORRIDOR. Sarah escapes through blast doors as androids return to base.
3/7 INT. KRAAL CORRIDOR. Doctor and Sarah rush in as bomb counts down.
3/TK4 EXT. VILLAGE. Styggron captures Doctor, ties him onto village cross beside bomb. Sarah rescues Doctor. They run for base.
3/9 INT. KRAAL CORRIDOR. Doctor and Sarah recaptured.
3/24 INT. KRAAL CORRIDOR. Doctor and Sarah rush to rocket bay.
3/25 EXT. LAUNCH PAD. Doctor and Sarah run to rocket.
3/5EXT. VILLAGE. Caption shot.
3/TK5 Shot of bomb.
3/TK6 Doctor and Sarah run for base.
3/8 EXT. VILLAGE. Caption shot of Oseidon planet surface.
1/6DEFENCE STATION. Establishing shot.
3/10 Cut-in shot of monitor, showing rocket.
3/24a Model rocket.

Tue 26 Aug 1975

Studio: TC8
Camera rehearsal: 10:300-13:00
Lunch: 13:00-14:00
Camera rehearsal: 14:00-18:00
Dinner: 18:00-19:00
Line-up: 19:00-19:30
Record: 19:30-22:00

1/TK1 Opening and closing titles
3/26 INT. LOADING BAY. Doctor and Sarah try to get into pods as lift-off countdown continues.
4/TK1 Rocket burn.
4/TK2 Rocket lift-off.
3/27 INT. LOADING BAY. Doctor and Sarah crushed by g-force.
4/TK3 Rocket in flight.
4/2 INT. LOADING BAY. Sarah revives. Doctor plans to get to Earth in pods.
1/6a INT. SCANNER ROOM. Crayford and Grierson pick up signal of TARDIS in woods. *Cut from transmission.*
4/3 INT. SCANNER ROOM. Technicians pick up Crayford's ship on scanner.
4/5 INT. SCANNER ROOM. Technicians contact Crayford. Meteorites are following him.
4/7 INT. SCANNER ROOM. Technicians realise meteorites aren't burning up.
4/8 INT. SCANNER ROOM. Rocket descending. Faraday and Harry watch.
4/9 INT. ROCKET. Crayford waiting for Medical Officer.
3/26 Cut-in.
4/11 INT. SCANNER ROOM. Doctor orders Faraday and Harry to come back from rocket. Asks Grierson about radar.
4/13 INT. SCANNER ROOM. Harry and Faraday return from rocket. Doctor leaves Grierson to set up radar jamming.
4/21 INT. SCANNER ROOM. Grierson about to activate jammer, but shot by fake Doctor. Crayford arrives, and real Doctor tells him truth about his 'space injuries'.
4/23 INT. SCANNER ROOM. Doctor fights fake Doctor. Real Doctor activates jammer, and androids freeze.
4/26 INT. SCANNER ROOM. Doctor realises Crayford has gone. Follows him to rocket.
4/24 INT. LOADING BAY. Sarah finds imprisoned Harry and Faraday.
4/27 INT. LOADING BAY. Styggron kills Crayford. Reprogrammed Doctor kills Styggron with virus.
Various cut-ins of Styggron, Robot Doctor, etc.
Model shots:
4/1 Rocket
4/6 Loading bay ejects pods
7a EXT. QUARRY. Containers land.
4/18a. EXT BUILDING. Rocket, ChromaKey.
4/19a EXT. ROCKET. Sarah climbing rocket gantry, ChromaKey.
4/21 Radar dish.
TK? Containers land in woods. Doctor emerges.
4/TK4 Sarah meets fake Doctor in woods, and escapes. Fake Sarah emerges from pod.
4/TK5 Doctor dives through window.
4/TK6 Doctor and Sarah run for their lives.
4/TK7 Faraday (on tannoy) orders Doctor shot on sight. Doctor decides he must get to scanner room.
4/TK9 Doctor and Sarah leave in TARDIS. □

UNIT DIRECTOR

BARRY LETTS told IN•VISION about directing the man he cast as the Doctor

The *Fleur de Lys* at East Hagbourne

WHEN I left **Doctor Who** completely as producer, I was asked to move over to the Series department of the BBC to become a producer there. Specifically, I was asked to work on **Marie Curie**. But there was an argument with Science Features over which department should make it. So suddenly I found myself out of a job because they postponed the production for a whole year. It was eventually made with Jane Lapotaire in the title role.

As a result, I was hanging around looking at new projects, and I thought "This is silly, I'm a director really. I only became a producer because I was asked to do **Doctor Who**." So I asked if I could work my contract out as a director. They said "yes", and I started touting around looking for directing jobs.

One of the people I went to see was Philip Hinchcliffe. And I said, "Now I'm a full-time director, not a producer. Would you like me to come and direct a **Doctor Who** for you?" And he said "yes".

I got on quite well with Terry Nation, who wrote the script for THE ANDROID INVASION. I think Terry is very good at writing exciting narratives. He always knows how to keep you on the edge of your seat. He makes you wonder what's going to happen next.

Philip is someone who is a perfectionist, particularly where the script is concerned. For example, I came up with a story based on the scene I had written for Elisabeth Sladen's audition. I wrote the storyline, and then the script. But meanwhile Philip had had other thoughts and wanted it changed radically — the whole raison d'etre of the story was altered. I did my best, but there were so many changes. We never really got anywhere with it. So I just left them the work I'd done.

On THE ANDROID INVASION, I cast Martin Friend as the chief villain, Styggron. He was a friend of mine from acting days. I suggested him to Philip Hinchcliffe, who said "yes." That was the way I worked too — the director would suggest artists for the leading roles, and the producer would 'vet' them. Maybe sometimes I'd make suggestions.

We went on location mainly in Oxfordshire. In the village, East Hagbourne, the main difficulty was the school children. Once they'd heard **Doctor Who** was there, there were crowds of them. And the village was supposed to be deserted apart from these androids.

The idea was that you couldn't differentiate. We wanted to audience to think the robots were the real people.

I remember very well the moment in the pub where the clock strikes and at once everybody comes to life. At that moment, having been automata, suddenly they were *real*. The point had to be that they were so good they could fool anyone. So there wasn't much differentiation between the real people and their android doubles. There was some though — like the scene at the end when the Doctor is apparently killed.

Tom Baker signs autographs in East Hagbourne

I HAD seen Tom Baker in action in ROBOT (serial 4A), and later while overlapping as producer with Philip. So it was nothing new to me. But this was the first time I'd worked as a director with Tom. We got on very well together, and I thoroughly enjoyed it.

He found it very difficult I know with some directors. He always had ideas, and I'd always listen to him. And sometimes I'd accept his ideas. They weren't ideas for lines so much, more bits of business and stuff like that.

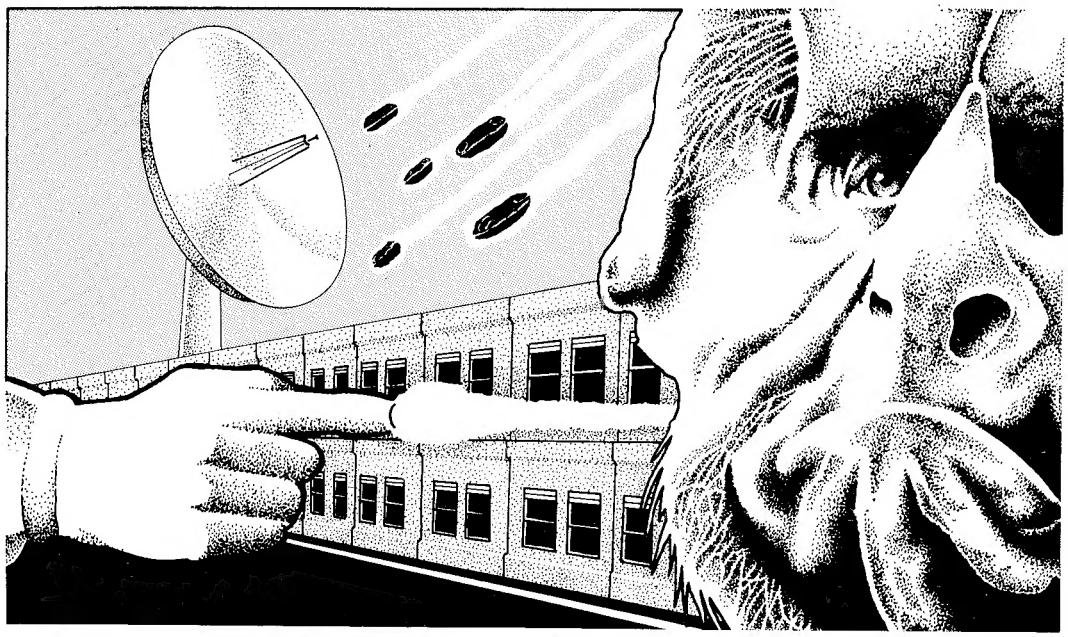
I remember one evening on ANDROID, we were doing a scene in the disorientation chamber and we were running out of time. They were about to pull the plugs on us. And Tom wanted to do something with his hat at the start of the scene — drop it, or something. I said, "Oh Tom, no, no, no." And he said, "Why not?" And I said, "Because it's a silly idea." So he said, "Okay Barry, why don't I *not* do that with my hat?!" I said, "That's a good idea!."

Afterwards I thought, really you don't talk to your leading man like that — especially if you're the ex-producer. It was a silly idea, and I told him so. And he accepted it because earlier on he'd come up with something and I'd said, "Great, that's a lovely idea. Let's put it in." I like Tom very much.

It was on location for THE ANDROID INVASION that Tom collected loads of seeds from wild flowers. He was going round between scenes collecting these seeds, all mixed together in his pockets.

I said, "What do you want all those for?" And Tom said: "Well, I live in Notting Hill Gate and it's very barren and dull out there. But I've got a lot of friends and we're going to go round, and we're going to poke these seeds into all the nooks and crannies — into the walls and down the pavements. And next Spring Notting Hill Gate's going to be covered with wild flowers!"

I don't know if it actually worked, but it was a lovely idea. □



Sean Ditchfield

Inva Bod

Analysis by Andrew Royd

THERE are two different stories within THE ANDROID INVASION, each fighting for supremacy. Neither story is strong enough to survive on its own.

The first is the story of rural England infiltrated and replicated by a race of soulless automata. This narrative owes much to both *The Stepford Wives* (the electronic replication of human beings in a 'normal' rural setting) and to *Invasion of the Body Snatchers* (the pods from which the androids emerge to replace their counterparts, and the notion of replication as a way of insidious invasion). As a main theme, this is a powerful narrative — though diluted by the similarities to TERROR OF THE ZYGONS (serial 4F, see IN•VISION issue seven), and a lot by the give-away title. *The Sunday Times* preview for the story as good as revealed the non-Earth twist: "THE ANDROID INVASION starts off with the TARDIS landing near an English village Sarah knows well. But is it her village — or just a facsimile, somewhere in space, created for a sinister purpose?" Of course it was, but otherwise we might have thought the title villains were only the faceless mechanic androids.

The second thread of the story concerns a proud (if dwarfish) race of weapon-makers and their brainwashing and betrayal of a human captive. This is a common theme in media sf, with precedents such as the **Star Trek** pilot THE CAGE, and an interesting but lengthy reversal in the **Doctor Who** story THE AMBASSADORS OF DEATH (serial CCC).

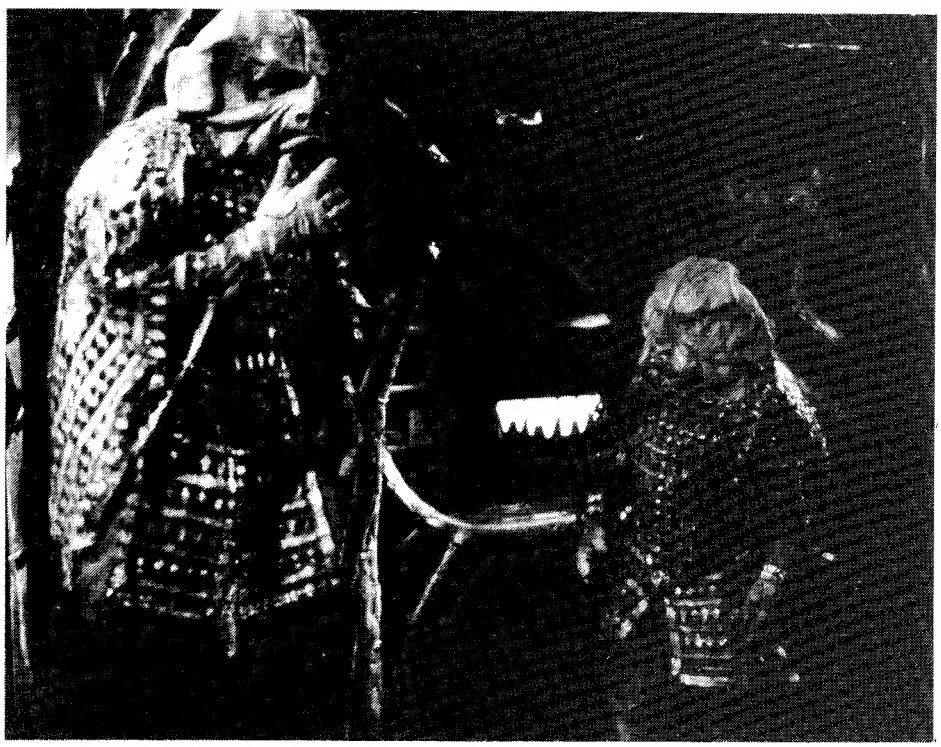
A third, but minor, plot is Styggron's plan to destroy humanity by means of a lethal virus. This is not explored, and the only person ever affected by the virus is Styggron himself. But the idea is remarkably similar to the basis of Terry Nation's other main television output of 1975. Perhaps **Survivors** could be interpreted as the world after the Kraals have landed.

Both of the main narrative threads depict an extreme of **Doctor Who** monsterdom. The androids are exact replicas, programmed to go through the mere motions of emotional behaviour — unfeeling, and thinking only as far as their masters will allow. When the men in white coats arrive, the androids obey mechanically. They have no motivation of their own — a true robot race. Left to their own devices, these androids might continue to run a country pub for years, although they might not serve Real Ale.

The Kraals, by contrast, are ugly and passionate. Styggron may be a scientist, but he is an emotional creature who loves to show off. Unfortunately, despite the organic feel of the Kraal artefacts (right down to the water jugs), we get no feeling of background for them. There is no political or cultural depth to the synergy between the physical beings and their surroundings. Even the previous season's weak story REVENGE OF THE CYBERMEN (serial 4D, see IN•VISION issue five) gave the Vogans a well-developed history and culture. The caves of Voga were well-populated with the siblings of old rulers and young upstarts.

But the Kraal race seems to consist of three individuals. There *is* talk of invasion fleets, but the only inhabitants of the training base that we learn anything about are two (apparently) elderly males. Strange that they should be so keen on wiping out the billions of humans on Earth. Their demented ravings on the subject are hardly the rhetoric of empire-builders.

This duality between bland mechanisation and organic, emotional natures is the key to many of the classic **Doctor Who** monsters. The Daleks, the Cybermen and the Ice Warriors all combine these extremes. But in all these the interest is sparked from differentiating — or not — the organic and the mechanical within the same creature. The mechanical suppresses the compassionate; the emotional gives a *raison d'etre* to the electronic. The Autons resemble the androids in that they are human replicas controlled by an intelligence. But each Auton is imbued with a part of the Nestene consciousness, which makes for an interesting combination of living being and plastic automaton. And that is what the separate entities of Kraal and android lack.



ONE of the results of this separation of natures is that the androids are far more at home in the village environment than the Kraals. The Kraals are suited to their own environment, and the androids having to stoop to go through the doors. The result could have been stimulating, in the way that the Daleks seem so totally appropriate and effective in Maxtible's house in THE EVIL OF THE DALEKS (serial LL) *because* they are so incongruous there. However, in THE ANDROID INVASION, the result is unremarkable.

That said, the idea of a mock-up English village is fascinating (though the artificiality of modern 'Olde Englishe' villages is only touched upon by the Doctor's discovery of plastic horse brasses). In fact the concept has fascinated for a long time. It was a myth during the cold war that the KGB had, deep within the USSR, a fake English village where trainee agents were put through their paces. More recently, the prologue to the Jack Higgins novel *Confessional* develops the notion to a predictable conclusion.

But the idea of the Kraals creating a complete artificial landscape, even down to the leaves on the trees (the bane of those who try to model 3-D computer representations of the real world), is somehow a little weak. It works within the story, since we hardly know that the village is a fake until it is destroyed. But as a concept it is perhaps too clever. Why do the near-perfect androids need such a detailed backdrop for rehearsal? An interesting idea

sion of the y Matchers

might have been to drop the Doctor and Sarah into a skeleton landscape, with cardboard cut-out trees and film-set flats. Or to explain the need for the village in terms of the learning processes of expert systems and artificial intelligences — teaching themselves through information gathered from the detail of the environment. The near-perfect would then become an important requirement. As it is, the androids seem merely to go through the standard motions and phrases. "A pint of what?" the landlord Morgan asks the Doctor — even when he knows that the Doctor is drinking ginger beer.

This mechanical behaviour is also the first mysterious element of the story — from the opening scene. But in this instance, the machinery is malfunctioning. The result is like an extreme motor-neuron disease as the Corporal Adams android stumbles and flails through the woods. This scene sets the story up well. It demonstrates both the weaknesses and strengths of the androids. Weaknesses because their mechanical innards can malfunction and strengths because of the realistic plastic copy (when the android scratches its face on a branch there is blood).

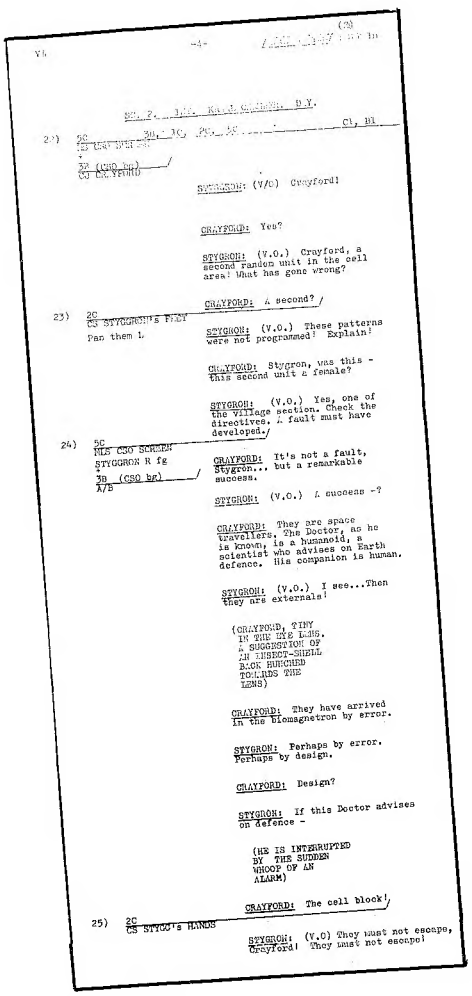
This opening sequence presents just the first of the mysteries set up in the opening part of the story. Why are all the coins mint-fresh and dated the same year? Why is the village initially deserted, and then populated with people apparently in a trance until the clock strikes in the village pub? Who are the mechanical beings dressed in white radiation suits? And why isn't Crayford dead? The Doctor's hypothesis that there has been a radiation leak from the Defense Centre convinces neither himself nor the audience. Instead, it heightens the tension. If the Doctor is clutching at straws then something *really* odd must be going on.

THAT'S the main problem with THE ANDROID INVASION. The mystery is set up in the first episode, and sustained until the shock end of the second. The third part, by contrast, is mainly explanation with no real plot development other than the destruction of the village training ground. The fourth part takes us to Earth, almost exactly at the point where we believed the story had started. There are plenty of cleverly-concealed surprises, but all sprung by the end of part two. Everything then is clear. And the final two episodes become exposition and explanation.

Perhaps the android invasion could have been brought forward to part three, allowing for further exploration of the inherent paranoia of the story — playing on the doubt and uncertainty of who to trust as the androids hide in (then come out of) their closets.

As it is THE ANDROID INVASION is remembered (wrongly) as the Dalek story that never was, and (rightly) for its pacey opening episodes. Otherwise, it's a straightforward alien invasion of earth. We've seen all that before. □

PRODU



23) 2C
CS STYGGRON'S FACE
Pan them L

STYGRON: (V/O) Crayford!

CRAYFORD: Yes?

STYGRON: (V.O.) Crayford, a second Randon unit in the cell area! What has gone wrong?

CRAYFORD: A second?

STYGRON: (V.O.) These patterns were not programmed! Explain!

CRAYFORD: Stygron, was this - this second unit a female?

STYGRON: (V.O.) Yes, one of the Village section. Check the directives. A fault must have developed.

24) 5C
MLS CSO SCREEN
STYGGRON R fg
2B (CSO bg)
A/B

CRAYFORD: It's not a fault, Stygron.. but a remarkable success.

STYGRON: (V.O.) A success -?

CRAYFORD: They are space travellers. The Doctor, as he is known, is a humanoid, a scientist who advises on Earth defence. His companion is human.

STYGRON: (V.O.) I see...Then they are externals!

(CRAYFORD, ?TINY IN THE MLS LENS. A SUGGESTION OF AN INSECT-SHELL BACK HUNCHED TOWARDS THE LENS)

CRAYFORD: They have arrived in the Biomagnetron by error.

STYGRON: Perhaps by error. Perhaps by design.

CRAYFORD: Design?

STYGRON: If this Doctor advises on defence -

(HE IS INTERRUPTED BY THE SUDDEN WHOOP OF AN ALARM)

CRAYFORD: The cell block!

25) 2C
CS STYGG's HANDS

STYGRON: (V.O) They must not escape, Crayford! They must not escape!

Styggron's first scene (albeit out of view). Note the spelling of *Stygron* in script — the later revisions (first speech) and studio instructions use the final spelling. Note also the description of the training area as the *biomagnetron*

CONTRARY to popular belief, THE ANDROID INVASION was never intended to be a Dalek story. It was however commissioned on the 'gentleman's agreement' between the BBC and writer Terry Nation's agent, Roger Hancock that Nation would be given first refusal on a Dalek script each season.

Scripting

Terry Nation recalls: "THE ANDROID INVASION was a shot at doing something quite different. I don't know why particularly. I didn't want to do a Dalek story at that point, I think. So we talked about doing a different sort of story, keeping the Daleks out of it.

"I liked the idea very much of a training area. That seemed a lovely idea, and worth developing. I enjoyed that story."

But it was the android side of the story that appealed to producer Philip Hinchcliffe: "I liked the idea of the whole robotic thing. I thought, 'We must do that'. **Doctor Who** hadn't really done it properly — certainly I hadn't seen Barry (Letts) do it. He did the Autons stories, which were good, but I hadn't seen them.

"Robotics fascinated me. I'd read all the Asimov stuff, and we did a couple of robotic stories. The idea behind THE ANDROID INVASION was of doing a sort of *double-double-double* thing with androids, but doing it *really* well — really shock. We didn't want it to seem like people pretending to be robots. You actually saw their faces come off. We wanted to do it so it actually worked!"

The Kraals

The Kraals were John Friedlander's last regular contribution to **Doctor Who**. Having worked for the BBC, principally in Visual Effects, for about fifteen years decided to go freelance. He had felt uneasy about the increasingly political infighting between BBC departments for a time, and he now had a family to look after.

The script described the Kraals as insectoid creatures with plated carapaces — hence their resistance to radiation. Friedlander was unhappy with them as insects and based them on tusked mammals, giving them flattened nostrils and armoured skulls. The skills he had developed in designing the Sontarans were re-employed to build the full head mask. This was fixed to the actor's face with gum, and also to the costume. The whole was a collaboration of Visual Effects and Costume department.

Three Kraals were made, although only one, Styggron, was originally intended to speak. This one mask was modified, with pegs joining the mask to actor Martin Friend's mouth. However, last minute script alterations upgraded one of the other Kraals, Marshal Chedaki, to a full speaking role. The third Kraal (referred to in the scripts simply as "Chargehand") appeared only briefly, and had just one line.

UNIT

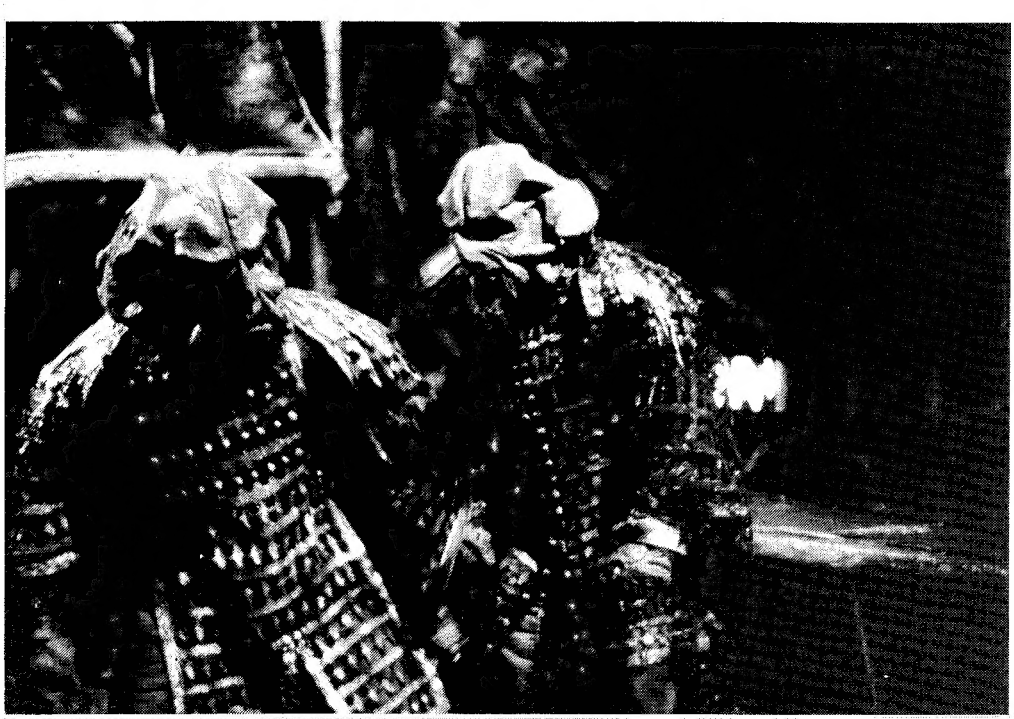
Throughout the planning of season 13, much thought had been given to writing out UNIT. As early as TERROR OF THE ZYGONS (serial 4F, see issue seven), the regular UNIT actors (Nicholas Courtney, John Levene, Ian Marter) had been warned that their roles were being faded out. Although, as things turned out, the UNIT organisation was kept right up until the end of the season, THE ANDROID INVASION was identified as the last story to feature the regulars.

During the making of TERROR OF THE ZYGONS, the regular UNIT cast had been asked to keep free, if possible, slots to appear in **Doctor Who**. But as schedules were replanned, Nicholas Courtney was otherwise committed. The Brigadier's character was written into ANDROID INVASION, but the lines were given, virtually unchanged, late in the day to Patrick Newell (who played Mother in **The Avengers**) in the role of Colonel Faraday. This switch of actors was made so late in the production schedules that while the director's notes for the studio on the final script refer to Faraday, the script itself still has the Brigadier speaking.

THE ANDROID INVASION was also the last story to date to feature John Levene as Sergeant/RSM Benton. Until he is mentioned in MAWDRYN UNDEAD (serial 6F), the audience could believe him to be dead. The last shot of the real Benton is of him lying, apparently dead, on the floor. His android double then says, "Have them taken away." Although Barry Letts confirms that the intention was not to suggest that Benton had been killed.

Doctor's costume

For PYRAMIDS OF MARS (serial 4G), the Doctor's original red, leather-patched hacking jacket had been replaced with a longer, burgundy-coloured velvet coat. With filming for THE ANDROID INVASION planned for late July 1975, costume designer Barbara Lane decided to 'brighten' the Doctor's image for the summer. So, for this story he wore a lighter, grey tweed coat. This was an image that would stay with Tom Baker's Doctor for most of the rest of his tenure.



Chedaki was promoted to a full speaking role

JCTION

The Doctor is tied to a war memorial — necessitating a rewrite

On location

Filming took place in Oxfordshire, and in glorious weather. The tear-off calandar in the village pub gives the date (for *every* day) as July 6. It specifies no year, however. But despite the weather, Tom Baker was suffering from a cold, and his voice sounds husky as a result in the location footage used in the tranmitted programme.

The locations used were Radley, Bagley Woods (owned by St John's College, Oxford) and the village of East Hagbourne which represented the fictional village of Devesham. The first location work to be done was at the Harwell Atomic Research Centre in neighbouring Berkshire, which was used for the Space Defence Centre. It was here that Terry Walsh doubled for Tom Baker in the Doctor's part one jump from a roof. Walsh slightly injured himself in the jump and another stuntman, Peter Brace, doubled for Max Faulkner as the Corporal Adams android in the story's early sequence of him, diving headlong into a quarry. Sarah's fall into the same quarry, leaving her clinging to an overhang, was made to seem steeper than it really was by means of trick perspective.

For the scene where the Doctor surfaces after hiding in the river, no double was used. Director Barry Letts explains: "Tom Baker was quite happy to do that. In fact, he suggested it. We were going to do it with a stuntman and just show the back of his head as he surfaced.

"We had the utmost difficulty when we were editing that actually laying the track of the noise he made, spitting out the river water, over his face. Wherever we put it, it didn't seem to fit. Most extraordinary. In fact the film editor and I put it on wrong.

"When we got to the video edit, the film was being played in and the video editor said, 'That doesn't look right.' And *he* managed to line it up!

"We still played the film into the studio session then. Now of course they have a separate edit. And in the early days they played it in in sequence, where it fitted in with the studio scenes as they were recorded."

Terry Nation's script did not specify that the Doctor should be tied to a war memorial in part three. Not knowing what the locations would offer, Nation suggested that any solid object that might be found in the village could be used, such as a sun dial, garden post, bird bath. The original script does have Sarah effecting the Doctor's escape by helping him climb up to a point where he can slip his arms freely over whatever he is tied to, though. Since this was obviously impractical with the war memorial, the sequence was changed and Sarah uses the sonic screwdriver to melt through the Doctor's bonds.

> "This isn't Earth. This isn't real wood — it's some sort of artificial material like plastic. These are not real trees. And you're not the real Sarah..."

Philip Hinchcliffe commented on the story's setting on both Earth and its mock-up double: "It enabled you to do an Earth-bound story where you could film. The trouble is, you can't do much filming if you're on another planet. It costs a multi-million mega-budget to make it look like another planet! So you tend to be in the studio. But you've got a bit of film, and some stories you don't want to feel totally studio-bound and oppressive. You can't have every story in the season being like that because the whole thing would always tend to look and feel the same.

"In **Doctor Who** you've got a lot of film, and you've got to have adventure stories where you're running around and opening it up a bit. Therefore, you've got to use the countryside around — otherwise you're down another gravel pit!

"So, ANDROID was a good way of using the natural surroundings. Also there was a sort of tail over where we ought to use UNIT a bit."

Visual effects

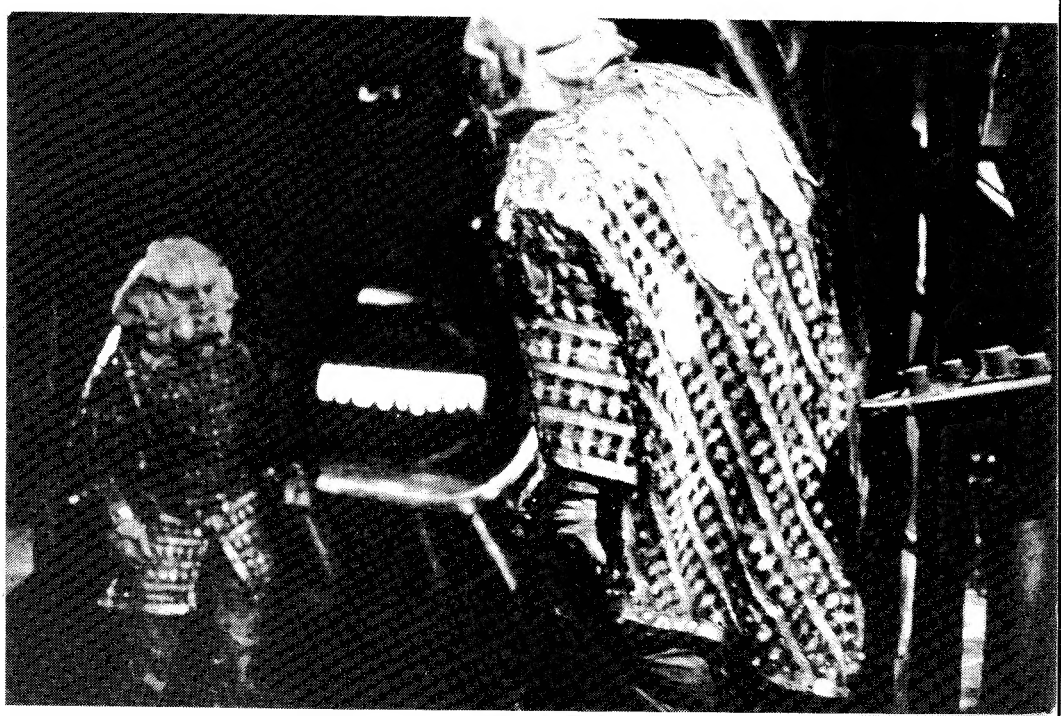
The visual effects designer for THE ANDROID INVASION was Len Hutton (who died in 1988). His models included a *jigsaw* miniature for the Defence Station. This had a rotating radar dish and Crayford's rocket (complete with supporting gantry) over which a masked caption slide of the appropriate buildings at Harwood was ChromaKeyed.

Pyrotechnic effects were kept to a minimum in the studio. So while the android mechanics fired from their fingers, Styggron's gun was a flash of light enhanced by a starburst filter. However, the Corporal Adams android when randomised by Sarah, collapses with chest on fire. Its back then explodes.

Clever lighting combined with video effects was used for the light effects of the disorientation machinery when it is used on Sarah, Crayford and later the Doctor.

The Doctor's ability to throw darts one after another effortlessly into the bullseye was achieved by pulling darts out of the board, then running the tape backwards. ▷

Styggron and Chedaki in the Kraal base



PRODUCTION

◁ The subsequent shot through the dartboard monitor as Styggron watches the Doctor examine the board was done by placing the wire framework from the front of the board over the camera. The picture was then tinted and ChromaKeyed on to Styggron's monitor screen.

Styggron, chief scientist of the Kraals

Styggron's monitor screen, when not showing an image, showed a static background 'noise' rather than the usual blank screen or blue ChromaKey board. Barry Letts: "I think that at one of the initial planning meetings someone said 'I always think it looks silly when you just see a blue screen when the thing's off.' And someone else said 'Well, we can do this...'

The effect of the village being dematerialised was achieved by mixing from a caption slide of the village to one of a desolate landscape. The sky was ChromaKeyed into the sequence, so remained unchanged. Barry Letts: "It was a similar technique to the one we used for blowing up the church in THE DAEMONS (serial JJJ). We had a cut-out photograph superimposed over a static picture of the background which remained unchanged."

ChromaKey was also used for the model we didn't have time to shoot it. Philip Hinchcliffe said to me, 'What are we going to do?' And I said, 'Well, there's no way out really.' We couldn't afford a remount. People spotted it though."

Some scenes never even made it into the script. Terry Nation comments: "There were some things that we weren't able to realise, which I think could be done with today's electronic effects. For example, one thing which I wanted was that the Doctor and Sarah should come to an invisible barrier. And when they stepped through it, they stepped out of this quiet little English world on to the really fiery surface of some terrible, barren planet. But we never managed to realise that."

The androids

The android mechanics were dressed in white radiation-type suits with visor concealing the internal workings. They fired through the index finger of the right hand. This was achieved either in long shot, or as a close-up of a dummy hand fitted with a hollow finger into which a charge was placed and triggered.

The 'human' androids were created by Visual Effects. The robots were basically wire frames android pods landing in the quarry. However, another scene recorded for part four, intended to show the pods entering Earth's atmosphere, was not considered convincing enough and was cut from the programme.

> "Before my spaceship lands, the space shells with the androids inside them will be launched. Now if anyone sees them, they'll just be taken for meteorites. And then the androids will take over the key positions in the Defense Complex and the way will be clear for Marshal Chedaki to bring in the main invasion fleet without a shot being fired."

The launch of Crayford's *XK5* rocket in part three (and reprised in part 4) was not attempted with models. Instead NASA stock film of a Saturn V blasting off was used.

Cuts

Several other scenes were also cut from the story. Crayford's introductory scene in the Scanner Room, with the android Grierson on monitor duty, showed Crayford summoned when a blip (possibly a rogue ship) appears on the scanner. The scene was cut during the final edit of the episode, although Dave Carter as Grierson is still credited in the closing captions for part one.

A more important scene was also cut, but because director Barry Letts did not have time to record it. He explains: "The scene where the android Doctor is killed, and we all think he is *the* Doctor turned out to be a cheat! In the story the androids are all switched off by the radar control, yet that one worked. That sort of loose end was something I'd never have allowed as a producer, and it was my fault!

"There was a scene in the script which explained how that android was reactivated. But

with lights and solenoid-operated gadgets fitted.

The most complicated android was Sarah Jane Smith's. This was designed as a clothed and wigged head and torso mannequin, complete with removeable face plate for the climax of part two where the Doctor knocks the android over, its face falling off on impact. Barry Letts says of potential horror of that scene: "I did think a lot about that, I must admit. But I felt it was alright in that it wasn't long before we saw the real Sarah's face again."

The scenes of the androids fading back into their electronic form was achieved by a straightforward *roll back and mix* technique. With the Doctor's android at the end of the story, Barry Letts took care to line up Tom Baker's eyes with the electronic ones for the mix.

Nation's original script suggested that the androids should be exact physical reversals of their human counterparts. So, for example, the android Sarah's jacket would be buttoned left side instead of right, and Harry's medals worn on the other side of his blazer. He recommended that this be done by careful use of mirror shots. Barry Letts, knowing he would be pushed for time anyway, decided to drop this idea.

For the most part, the sequences of androids and their human counterparts together in a scene were achieved by clever editing and actors doubling for the principal cast. Only in the closing fight scene between the Doctor and his android double did Letts use split-screen shooting similar to the technique on the first **Doctor Who** story he directed, THE ENEMY OF THE WORLD (serial PP), with Patrick Troughton playing both the Doctor and Salamander.

In the studio

Recording began in studio TC3 on August 11th, 1975 for two days. The second recording block was over August 25/26 in TC8.

A videodisk unit was used for various slow motion and still frame effects in the story. The most notable example is when the Doctor shuts down the androids in part four, and they all grind to a halt, but it was also used to slow the Doctor and Sarah being hurled to the floor by the MD blast in part three.

For his final demise, Styggron was played by stuntman Stuart Fell as he is hit double-handed by the Doctor's android, and somersaults to land on the virus capsule.

Transmission

THE ANDROID INVASION, according to JICTAR, achieved an audience of seven million viewers. It 'peaked' at twentieth position nationally.

Philip Hinchliffe's final verdict on the story: "We cocked up on the monsters, but it was a good way to use the filming and UNIT. The android side of it worked very well."

After part four's transmission, on December 13th 1975, the thirteenth season of **Doctor Who** paused for a month over the Christmas period. This gap was alleviated by an omnibus repeat (lasting 85 minutes) of GENESIS OF THE DALEKS (serial 4E, see issue four). The *Radio Times* page for this repeat featured the last piece of **Doctor Who** artwork by illustrator Frank Bellamy. □

Elisabeth Sladen on location in East Hagbourne

CONTEXT

CAST

DR WHO ..... Tom Baker
SARAH JANE SMITH ..... Elisabeth Sladen
CORPORAL ADAMS ..... Max Faulkner
MORGAN ..... Peter Welch (1-3)
GUY CRAYFORD ..... Milton Johns
STYGGRON ..... Martin Friend
RSM BENTON ..... John Levene
SURGEON LIEUTENANT HARRY SULLIVAN
Ian Marter (2-4)
MARSHAL CHEDAKI ..... Roy Skelton (2-3)
COLONEL FARADAY ..... Patrick Newell (4)
GRIERSON ..... ave Carter (1 – see *Production* – ,4)
TESSA ..... Haeter Emmanuel (4)
MATTHEWS ..... Hugh Lund (4)

Small & non-speaking

ANDROID MECHANICS
Roy Pearce (1-3), Derek Hunt (1-3)
SOLDIERS
Alan Clements (1-3), Christopher Woods (2), Alf Coster, Mark Allington, Pat Milner (2-3), Derek Hunt, Roy Pearce (3), Richard King (replaced by Terry Sartain at short notice)
FARMER ..... Walter Goodman (1)
YOUNG FARMHAND ..... Simon Christie (1)
BARMAID ..... Margaret McKechnie (1)
'TWEEDY' DOCTOR ..... Freddie White (1)
FEMALE STUDENT ..... Martine Holland (1)
MALE STUDENT ..... Mark Holmes (1)
STUNTMAN/SOLDIER ..... Peter Brace (2)
VILLAGER (RECEPTIONIST) ..... Barbara Bermel (3)
VILLAGERS
Martine Holland (3), Cy Town (3), Keith Ashley (3)
DOUBLE FOR THE DOCTOR ..... Terry Walsh (2-4)
TECHNICIAN ..... Richard King
STUDIO WALK-ONS Simon Christie (3), Keith Ashley (4)
FILM WALK-ONS
Betsy White (1), Ian Elliott (1), Lewis Alexander (1), George Ballantine (1), Sue Manners (1), Alan Jennings (1), Henry Lindsay (1), Clinton Morris (1-3), Keith Ashley (1-3), Terry Walsh (2), Joan Woodgate (2)

CREW

PRODUCTION ASSISTANT ..... Marion McDougall
ASSISTANT FLOOR MANAGER ..... Felicity Trew

DIRECTOR'S ASSISTANTS ..... Joy Sinclair
FLOOR ASSISTANTS
Steven Fuller (1-2), Peter Sofronioux (3-4)
LIGHTING ..... Duncan Brown
TECHNICAL MANAGERS
Dickie Ashman (1-2), Alan Arbuthnott (3-4)
SOUND ..... Alan Machin
GRAMS OPERATORS
Gerry Borrows (1-2), Gordon Phillipson (3-4)
VISION MIXER ..... Nick Lake
INLAY OPERATORS
Richard Broadhurst (1-2), Mitch Mitchell (3-4)
SENIOR CAMERAMAN ..... Peter Ware
FILM CAMERAMAN ..... Len Newson
FILM SOUND ..... Doug Mawson
FILM EDITOR ..... Mike Stoffer
COSTUME DESIGNER ..... Barbara Lane
MAKE-UP ARTIST ..... Sylvia Thornton
MAKE-UP ASSISTANTS . Sandra Bircham, Jocelyn Cox
VISUAL EFFECTS DESIGNERS
Len Hutton, John Friedlander
DESIGNER ..... Philip Lindley
INCIDENTAL MUSIC
Dudley Simpson (with 5 musicians)
SPECIAL SOUND ..... Dick Mills
PRODUCTION UNIT MANAGER .... Janet Radenkovic
WRITER ..... Terry Nation
SCRIPT EDITOR ..... Robert Holmes
PRODUCER ..... Philip Hinchcliffe
DIRECTOR ..... Barry Letts

TRANSMISSION

Part 1: 22nd November 1975, 17.47.10 (24'21")
Part 2: 29th November 1975, 17.45.43 (24'30")
Part 3: 6th December 1975, 17.46.48 (24'50")
Part 4: 13th December 1975, 17.56.25 (24'30")

FILMING

East Hagbourne, Bagley Woods, Radley, Harwell Atomic Research Centre

RECORDING

11th, 12th August 1975 (TC3), 25th, 26th August 1975 (TC8)

FILM

Part 1: 504ft (16mm sound)
Part 2: 217ft (16mm sound)
Part 3: 13ft (16mm sound, stock rocket launch from NASA), 228ft (16mm sound)
Part 4: 10ft (16mm sound, stock rocket launch from NASA), 174ft (16mm sound)

MUSIC

Part 1: 7'15"
Part 2: 4'03"
Part 3: 6'14"
Part 4: 5'39"

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Plotlines 13

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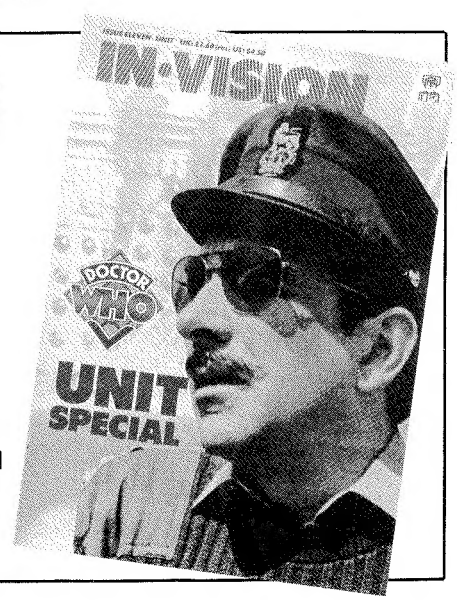

Jump Cuts

Terry Walsh and Tom Baker set up for the stunt jump in part one

Terry Walsh *is* the Doctor

Back cover: Terry Walsh in full flight as the Doctor

Terry Walsh goes over the top

Location shooting...